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The Collector and Art Critic

A JOURNAL DEVOTED TO THE ARTS AND CRAFTS, BIBLIOGRAPHY, ETC.

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NOTICE.

IN VIEW OF THE TERMINATION OF THE ACTIVE ART SEASON FOR THE SUMMER, THE SEMI-MONTHLY ISSUE OF THE COLLECTOR AND ART CRITIC HAS BEEN CHANGED TO A MONTHLY ISSUE, AND THE NEXT NUMBER OF THIS PAPER WILL APPEAR ON SEPTEMBER 15.

THE COLLECTOR AND ART CRITIC is published semi-monthly by THE COLLECTOR AND ART CRITIC COMPANY (Incorporated), at 489 Fifth avenue, New York City, at \$2.00 per year subscription for the United States and Canada, and \$2.50 for a foreign subscription.

The single copies will be sold at 15 cents the copy at various agencies, through Brentano's, of New York, Paris and London.

FOR SALE.—Water color, by Vibert; a small, good example. Will sell for a reasonable price. Address VIBERT, c/o THE COLLECTOR AND ART CRITIC, 489 Fifth Ave., New York.

THE "GENOA" STATUE OF AUGUSTUS LUKEMAN.

The realization of a great artistic conception is found in the statue, symbolizing Genoa, sculptured by Augustus Lukeman, the photograph of which is reproduced on the front page. This will be one of the artistic adornments of the new United States Custom House being erected in New York at the old Bowling Green. The statue will be carved in marble and will be eleven feet in height. It represents Columbus, the Genoese, intimating the commercial discoveries of this famous mart of trade.

The sculptor's manipulative skill has found ample expression in this plastic decoration. The statue denotes loftiness of feeling, directness of purpose, and strong, personal qualities. Force and dignity are in the austere lines of the figure, while the head expresses temperament and strength of character. There is style in this composition. The sculptor has been eminently successful, and this statue will rank high among the products of American sculpture.

There must be a good deal of defective teaching in the art schools, judging by some abortive work that was seen at the exhibitions of many of these institutions at last season's close. The methods of art instruction might well be looked into by directors or managers of schools. An incident was told to me the other day which occurred in an art institution not so very far from this office. A young student of more than ordinary

promise had been allowed by one of her instructors to compose a picture, and when well advanced she showed it to the professor.

"There are many mistakes in this composition," was the artist's criticism.

"Please tell me where they are, and what must I do to change them," naturally asked the ambitious student.

"Ah, if I told you that, it would be my picture and not yours," the fatuous instructor replied, as he turned away.

Such instruction is like the experience of a person who finds himself in a pitch-dark attic looking for the door, and whose only direction is the bumps he gets against the rafters. He may find the door at last, and then—he may not.

* * *

Paris has given itself to unbounded admiration for the work of T. Scott Dabo, the young artist who for many years failed of recognition in his struggles in New York. Refused by every American jury, he has been received with open arms by the Parisian critics and painters. Those, who in answer to the note which appeared in this magazine last spring, purchased his paintings in the little Fourteenth street studio, which Scott Dabo shared with his brother Leon, may well feel satisfaction at the thought that their support enabled the young man to leave at once for more congenial and appreciative surroundings.

A subscriber, who must have had information of Mr. Dabo's success from the cabled reports, writes *à propos* of this matter to the Editor some encouraging lines, closing thus: "Don't you see that we need a fighter to offset the so-called art criticisms with their 'Miss Brown shows a well-handled cow,' 'Miss Jones shows broad treatment and much sympathy,' and 'Miss Robinson gives evidence of clever handling,' and so on *ad libitum*, *ad infinitum*—and, but not least, *ad nauseam*."

* * *

The schools of the National Academy will open on September 25, and the examinations for admission will commence on that date. The academy schools are perhaps more serious and effective than other like institutions because only such students as intend to follow art as a profession are admitted to these free classes. The vagaries of dilletantism and of frenzied amateurs do not impede the progress of those desiring to benefit.